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ANNA HELD IN "MISS INNOCENCE"

By J. STRICKLAND

IT is being freely predicted that the chorus in "Miss Innocence," F. Ziegfeld, Jr.'s, newest musical entertainment, which opened at the New York Theater on Nov. 30, will prove the handsomest ever seen on Broadway. It is a bevy of femininity on represents several years of search and selection on the part of Mr. Ziegfeld, who is authority for the statement that for beauty and talent it is far and away ahead of the chorus in any production that has ever borne his name.

As a matter of fact the term "Ziegfeld chorus" has come to be accepted as meaning all that is comely and clever in this department of the stage. He has done his full share toward making the chorus of the American musical production significant and valuable, and it is a fact that any girl who has been

with a "Ziegfeld show" is welcomed to any other production where the chorus is an adjunct.

It was Mr. Ziegfeld who inaugurated a higher scale of salaries for the members of the chorus, and it is a fact that many of the girls in his productions today are drawing all the way from \$25 to \$50 per week. Expense is not figured by him as a factor of consequence; he realizes that the best chorus cannot be secured at any \$10 or \$15 a week wages, and it is the best he strives for and achieves.

Another fact of more than passing interest is that Mr. Ziegfeld never drops the names of the regular members of his companies from the pay roll. Summer and winter alike, they are at work. And he is constantly watching out for the opportunity to advance the professional standing of those



DOROTHY FOLLIS



EVA FRANCIS

Two of Ziegfeld's Charming Girls in "Miss Innocence"

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girls in his companies who show genuine talent for the stage. This is evidenced by the many girls he has advanced from the ranks to positions of importance in the cast.

Mr. Ziegfeld has really created a new standard for the chorus girl. She is not like "dumb driven cattle" in his productions, not merely a being to fill so much space and form a silent, inconsequential background for a few persons of importance. She means something to his attractions, she has a value and a definite purpose and she is made to be a feature and harmonious part of a splendid ensemble.

Mr. Ziegfeld was asked recently just what he considered and how he was guided in the selection of girls for his production. Briefly, but to the point, he replied:

"Beauty counts for thirty per cent and talent for seventy."

He might have gone further and said it is only after the most careful consideration that he signs a girl for one of his companies. It is true she must have a generous share of beauty—she wouldn't be a Zeigfeld chorus girl if she wasn't good looking—but she must also have some histrionic ability, be able to sing and possess grace, be of the statuesque show girl type or the more strenuous dancer's style. And once his chorus is selected and signed, it is presented to the public as handsomely and elegantly gowned as any stage in the world has ever known.

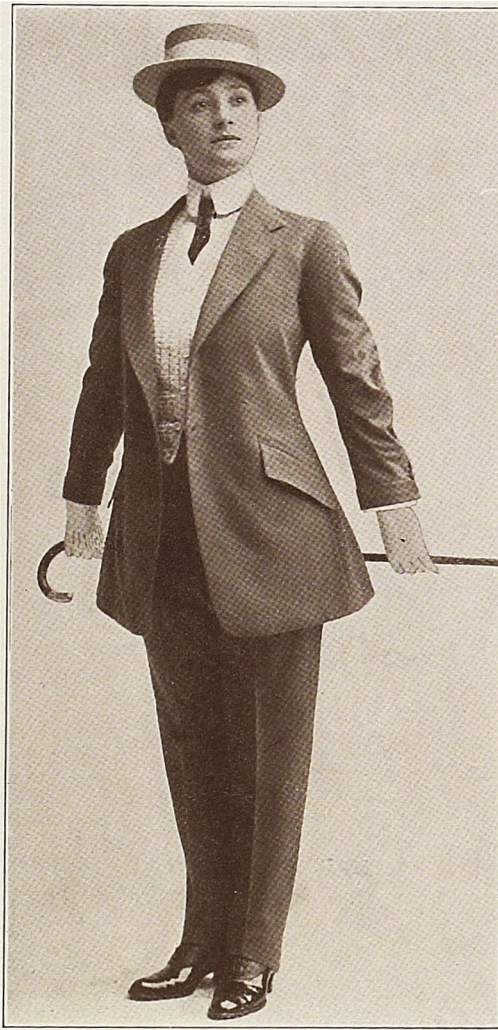
These are some of the reasons the Ziegfeld chorus is put at the top of the list in this country and spoken of and patterned after on two continents.

In view of these facts, much interest is centered in the show girls in "Miss Innocence," in which Miss Anna Held is starring at the New York Theater. This production is one Mr. Ziegfeld has had in mind for years—in fact, he has looked forward to it as the crowning achievement of his successful career. In view of this fact, it is a natural consequence that he should have sought to make this also his premiere chorus. He has succeeded, for it has more the appearance of a gathering of beauty's social elect, all of them from the symmetrical and statuesque blonde to the warm fresh comeliness of the deep brunette, from queenly stateliness to ingenuous, girlish simplicity. It was an appropriate description of the chorus of "Miss Innocence" when it was styled as "Anna Held's chorus of prima donnas."



VIDA WHITMORE

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MISS CLAIRE ROMAINE

As a Model of London's Latest Fashion

As the Boy of Pranks and Mischief

"How does it feel for a girl to be a boy?"

This was the ambiguous and paradoxical question recently asked of Miss Claire Romaine, "London's Pet Boy," who has scored such a pronounced hit in American vaudeville in her impersonation of boys' characters.

She was made up as the Eton boy fresh from college, and was waiting for her act to begin when the above query was made. She laughed heartily at the question, then paused a moment before she answered:

"I'm used to being a boy, now," she said with another laugh, "and it comes natural. I honestly believe I enjoy it as much as the audience when I discard my skirts for a time

and enjoy the conventional freedom that custom has allotted only to man. No, I take that back; boys and trousers also go together, and I am just a 'boy,' not what they call a male impersonator. It seems to me there is so much more of fresh happiness and jovialty to play the boy with his pranks and effervescent joy, than to make up for the stage as a man.

"But to answer your question. You see, I have been playing a boy for some time now, and the trick isn't entirely new with me, except when I introduce some new character, which I try constantly to do. I'll tell you how I felt at first. When I went on the stage

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MISS CLAIRE ROMAINE

for the first time in male attire I know I was blushing all over, and I felt just like I was standing on nothing. I don't think my act went as smoothly then as it does now, for if you will let me put it this way, I'll say I could simply 'see' where the people were looking. But I came to realize as time went on that the audience pays attention to something else than the 'material understanding' of theatrical femininity, and it soon was all right.

"There are two things among many that are necessary to make successful the girl who does male impersonations; she must have nerve, or perhaps I might say self-possession, and she must have a gracious endowment from Dame Nature. The self-possession will carry her over the hurdle of embarrassment; you know what I mean by Dame Nature's gracious endowment, don't you?"

LOUISE LE BARON.

There is a certain prima donna now delighting the opera lovers of Toronto, who is unmistakably making her way to Broadway, New York City, step by step. We refer to Miss Louise Le Baron, who is filling the

above position with "The Imperial Opera Company," which is presenting high class and comic operas with a highly distinguished company of artists.

Miss Le Baron is no stranger to New York, having been associated with Fritzi Scheff for two seasons, one season in repertoire at the Broadway Theater, and the other in "Mlle. Modiste," which had a long run at the Knickerbocker.

Miss Le Baron declares that she is not one of those "born heir to a career," what little she has attained has been through grim determination to succeed, often in the face of discouragement that seemed final. It was only after she had finished her school days that she suddenly realized that nature had given her a voice, and with the realization was born an ambition to make something of it. It was in Boston that she found a teacher who helped her in that direction, and to whom she admits she owes everything that her voice has become.

In 1904 Miss Le Baron joined the Bostonians, then playing at the Colonial Theater,



MISS LOUISE LE BARON
Prima Donna, Imperial Opera Co., Toronto

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Boston. She was given the role of Alan-a-Dale in Robin Hood on Wednesday to study, and appeared at the performance the following Saturday matinee. She afterwards appeared as Dolores in "The Serenade," playing and singing both parts with immense success. When the organization closed, Miss La Baron was at once engaged to support Fritz Scheff in New York. During the season in repertoire she appeared in such roles as Lady Jane in "The Two Roses," "Tiametta" in "Baccaccio," and Princess Lydia in "Fatinitza." The following season saw her as Louise de Bouvray in "Mlle. Modiste."

During the summer of 1907 she joined the Castle Square Opera Company, remaining with that organization for about a year.

Most operatic artists have their favorite role and with Miss Le Baron, the part of Carmen is her finest portrayal. As she herself says, "My conception of Carmen is not that vulgar in delicate character so often seen, but that I consider a more womanly, more natural, and yet forceful and deeply dramatic personality. Indeed, I sing that part entirely upon my own insight into the story."

A noted critic compares her Carmen as a close second to those wonderful delineators of the character—Minnie Hauck, Emma Calve and Olga Nethersole. At the termination of her present engagement it is Miss Le Baron's intention to travel in Spain, there to obtain the true atmosphere and devote herself to further study and observation in the scenes of the story of Carmen.

THE GIRLS OF GOTTENBERG.

"The Girls of Gottenberg," duly imported by Charles Frohman, and on view at the Knickerbocker, Theater is a typical Gaiety show. Its English flavor is still further retained by having in its cast such well known London notables as Gertie Millar, James Blakeley, Lionel Mackender and others from the original company. The book was written by George Grossmith, Jr., and L. E. Berman, the music by Ivan Caryll and Lionel Monckton. The authors and composers may be congratulated on having scored a huge success. The music is particularly tuneful and reminiscent of past Gaiety glories, the book is witty and up to date. With such a combination of comedians as James Blakeley, John E. Hazard, Ross Clifford, Edward Garvie and Sarcny Lambert, the fun is never at an ebb. Lionel Mackender is particularly active as Otto, Prince of Saxe-Hildesheim. Miss Millar is equally successful in her vocal renditions and makes an attractive Mitzi.

LOUIS MANN.

The land of the Stars and Stripes has of late years been sadly deficient in its number of successful playwrights. Judging, however, from the new blood which is cropping up, we may take courage in this matter and console ourselves with the expectation of some of our latter-day productions being duplicated by their respective authors.

Eugene Walter has given us some good plays and there is no possible reason why he should not give us others. The latest dramatist in the field is a most energetic young author in the person of Jules Eckert Goodman, who in addition to supplying Louis Mann with a valuable piece of property in "The Man Who Stood Still," has invested Blanche Walsh with "The Test" (another success), and also had a recent production in Washington of "The Right to Live." He has other things on tap, including a play which has been secured by Lewis Waller for a London presentation. Here is evidently a rising young man, whose subsequent efforts we shall watch with great interest!

"The Man Who Stood Still" had its New York premiere at the Circle Theater on October 15th, and seems good for an all season run at that house. Louis Mann has had no vehicle which has fitted him so well. In the character of John Krauss, the old Swiss watchmaker, he has the opportunity of giving some fine emotional acting. His comedy powers are well known, and in his deeper acting he is no less successful. Mr. Goodman has drawn some good types of character in his play, and Mr. Mann is lucky in the excellent support given him by William A. Brady, his manager.

For the first few weeks of the run, Miss Edith Brownning was the leading woman of the company, but she has since been replaced by an estimable and talented young actress in the person of Emily Ann Wellman. This lady originally filled the leading ingenue role in the play, and a most judicious move was made when she was advanced in the cast. Miss Wellman has a rather hard task to perform in rendering the part of the betrayed heroine, but she does her work with excellent discrimination and power.

Our old friend, Madame Mathilde Cottrelly, has an eminently fine role as the housekeeper, and she does her work as usual—well. Miss Lillian Sinnott, who previously played the small part of Bessie, now plays Miss Wellman's old role and is highly satisfactory. The principal male characters are competently filled by Messrs. Robert A. Fischer, Geoffrey Stein, James Vincent, P. S. Barrett and H. A. La Motte.



ELSIE JANIS
In "The Fair Co-Ed" at the Studebaker, Chicago

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BURTON HOLMES.

Mr. Burton Holmes, the well known lecturer on travel, is now giving his annual series of finely illustrated travelogues. In announcing the present series, Louis Francis Brown, his manager, lays particular stress upon the fact that all of these lectures are absolutely new, and also this journey upon which he is to take his fellow travelers might rightfully be termed "The Beautiful Way Around the World" to distinguish it from his other circlings of the globe.

Starting last February from San Francisco, Mr. Holmes first visited the Hawaiian Islands, staying there for several weeks, snapshotting and biographing everything new and up to date to contrast with his pictorial reminiscences of a decade ago. From Hawaii he went to Japan. Probably nowhere has there been so much progress as in the Flowery Kingdom, and here again Mr. Holmes has found ample material for his photographic achievements along the lines of novelty and advancement, so that he proposes to present to his audiences the Japan of today, without any repetition of even a single picture of former lectures. So rich did he find Japan in new material as to compel him to devote two travelogues to its adequate exploitation.

Java, the fourth subject in the coming series, has never been touched upon by Mr. Holmes before. Here he found barbaric splendor and quaint simplicity, customs and costumes, architecture and religious ceremonial as in centuries past. Here he found a people living in a country of wonderful beauty, primitive and picturesque, uncontaminated—from the artist's point of view—by the world of commerce and fashion. The closing travelogue will be—as promised last season—"More About Paris."

There will be three courses in New York City, Sunday evenings, at Carnegie Hall, and Monday and Tuesday afternoons at the Lyceum Theater, beginning about the middle of February.

GRACE VAN STUDDIFORD.

In "The Golden Butterfly," Mr. Reginald de Koven has provided Miss Grace Van Studdiford with some charming music, and as that talented lady is one of the few actual prima donnas we have in musical comedy, we have the pleasure of listening to a combination of exquisite melody and divine vocalization.

Miss Van Studdiford first came before our notice when she was the prima donna of "The Bostonians," and since that time she has on different occasions appeared in productions

more or less suited to her undoubted talents. In our opinion, however, she has not had the opportunity to distinguish herself so well as she has at the present time, and she can undoubtedly settle down in New York for an indefinite run. The opera met with instantaneous favor, and is nightly testing the capacity of the Broadway Theater. Manager Charles Bradley has surrounded his star with an excellent company, and mounted the production with charming taste as to costumes and scenic effects.

It is not often that a comic opera contains two prima donnas in the cast, but Miss Gene Luneska, with her splendid voice, enjoys the distinction of singing opposite to the star, and her own share of success has been unequivocal.

Miss Luneska is the possessor of a clear soprano of excellent timbre, and the composer has allotted her some tuneful solos, which she renders in fine taste. Miss Alice Hills sings the contralto role, and as the gypsy girl, Wanda, gives an excellent rendering.

Mr. Louis Harrison is kept busy in his role of chief comedian in the opera, and performs his task with splendid effect. Mr. Louis Casarant enacts the parts of Petoﬀy, a rich brewer, and Prince Sergius, a Russian noble, both roles standing out with true characteristic effect. Mr. Walter Percival sings the tenor role, and his present work is a great improvement, vocally and histrionically, anything he has done for some time.

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The American Academy of Dramatic Arts and Empire Theater Dramatic School gave its first performance this season at the Empire Theater on the afternoon of November 5th. The program consisted of "A Comedie Royale," a forgotten episode of Elizabeth's day, in one act, by Evelyn Greenleaf Sutherland; "The Stranger," a strong dramatic little play in one act by Anthony E. Wills, and a comedy in three acts entitled "The Wisdom of Tact," by M. M. Francis De Croisset and Abel Larridi, adapted from the French by Jane Randolph White. The talent evinced by the different graduating students of the academy averaged well with that of previous years, and the three productions under the able direction of Charles Jehlenger were entirely satisfactory. Special mention must be made of Miss Mary L. Crouse, Messrs. Arthur P. Hyman and Carle Robbins, who constituted the cast of "The Stranger." This impressive little drama was played perfectly and quite up to a professional standard. Mr. Robbins as Jim Wilson was readily the star of the afternoon. Felix Krembs in the final offering ran a close second.



BURTON HOLMES—Noted Lecturer and Traveler.



MISS ANNA HELD

Now Playing in F. Ziegfeld, Jr.'s Newest Musical Entertainment, "Miss Innocence"